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ABSTRACT

Typically, research concerning media presentations of women has involved six types of analysis: (1) content analysis (what is said), (2) cultural and social analysis (why it is said), (3) control or gatekeeper analysis (by whom it is said), (4) audience analysis (to whom it is said), (5) media analysis (in which channel), and (6) effects analysis (with what effects). This paper examines each of these research areas, noting trends and areas for additional research. In addition, it provides an extensive bibliography for each area, including both works that are useful in that research field and works that are examples of such research. (FL)

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RESEARCH QUESTIONS: WOMEN AND MASS MEDIA

LINDA J. BUSBY
IOWA STATE UNIVERSITY
210 PEARSON HALL
AMES, IOWA 50010

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Paper presented at the annual meeting of the Speech Communication Association, Anaheim, California, November 12-15, 1981

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ABSTRACT

This paper examines six methods for research on women and mass media: content analysis; cultural and social analysis; control analysis; audience analysis; media analysis; and, effects analysis. The paper notes trends in the research, and notes areas for additional research. An extensive bibliography is provided for each area.

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AN OVERVIEW

Media sex-role research asks six questions and includes six types of research analysis. The six questions are: What is said in the media content? Why are these particular messages conveyed? By whom are the messages sent? To whom are the messages directed? How does the medium affect the message? And, what are the effects of the message? The six types of analysis are: What is said--content analysis; Why--cultural and social analysis; By whom--control or gatekeeper analysis; To whom--audience analysis; In which channel--media analysis; With what effects--effects analysis.

This paper examines each of these six research areas and provides a bibliography for each area. In some cases, the bibliography includes works that are useful in that research area, as well as works that are examples of that particular type of research. The bibliography provided for each area is large, but is not exhaustive of the research in that area. The bibliographies should provide ample examples of the six types of research, however.

Andrew Tudor's communication model in his article "Film Communication and Content," provides a useful model of mass communication that unites the six areas of media analysis. The Tudor model also implicitly indicates the unison of research methods that will ultimately be necessary in order to fully understand the relationship between media communication and male/female roles in society that are reflected in the media. The model, slightly altered from Tudor's original version, is shown in Figure 1.

Figure 1 indicates that a message is sent through a medium--television, books, films, magazines, newspapers, etc. The message and the medium are affected by the culture and the social structure. The communicator is motivated by forces from the culture and the social structure and the message has effects on the audience--individuals and institutions. The communication model (Figure 1) indicates the six areas that can be explored in media sex role research. The remainder of this paper examines these six areas and provides research sources in each area.

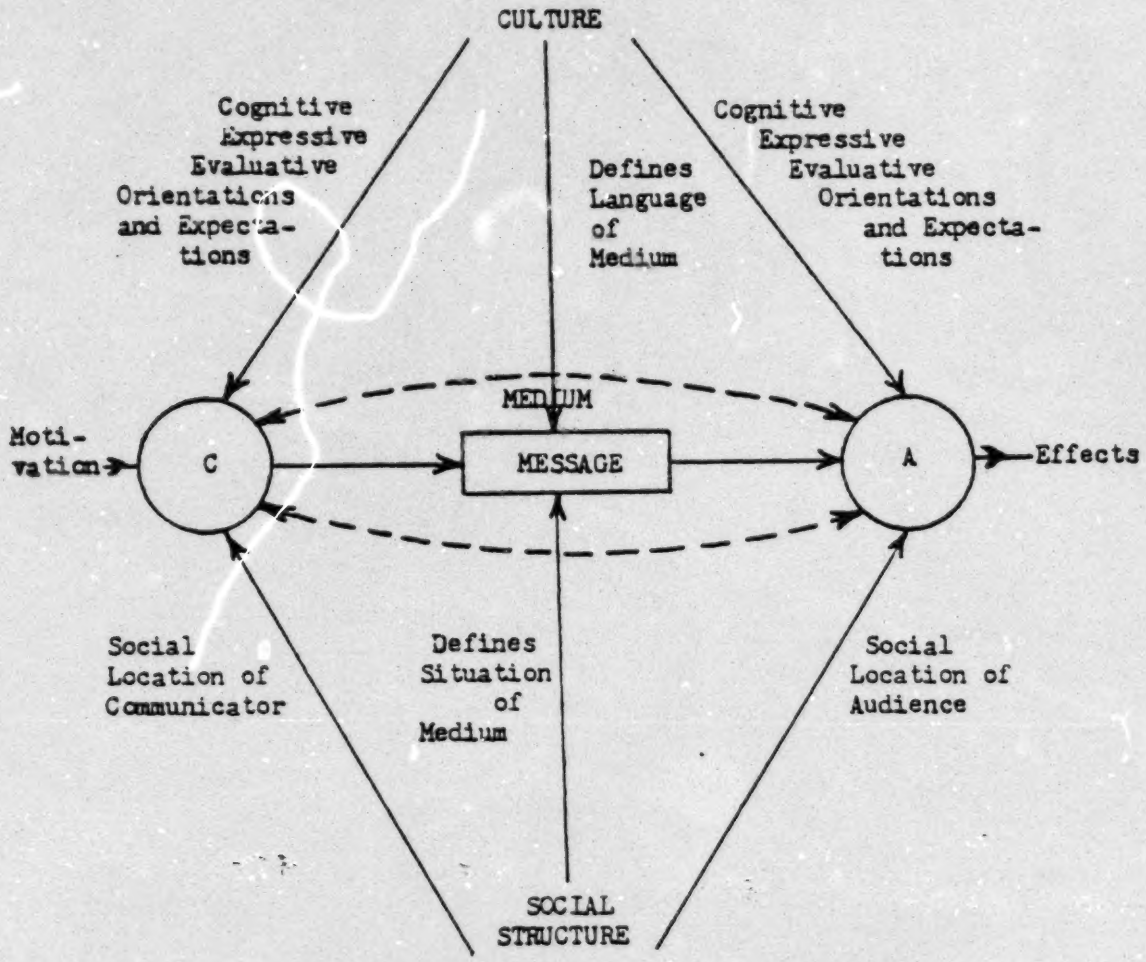

FIGURE 1: MEDIA FORCES

Source: Andrew Tudor, "Film Communication and Content," Media Sociology, edited by Jeremy Tunstall, Urbana: University of Illinois Press, 1970, p. 98. Tudor acknowledges that this model is an amended version of other communication models that have been developed over the years of mass media research. The above model differs from the Tudor version in that Tudor places "Medium" in the center box and "Message" is not directly indicated in the Tudor version. In the above version, "Message" is placed in the central position with "Medium" providing the frame for the message.

CONTENT ANALYSIS--THE WHAT?

Media content was the first area to be examined when researchers began to look seriously at the complaints of women about their roles in society. The mass media are generally regarded as "reflective-projective mirrors" of society; they both reflect the reality of social roles and project their own reality.

Media content was the first area for examination, since questions could not be asked or answered about why the message was sent, or to whom the message was directed, or what were the effects of the message, without first quantifying and qualifying the components of the message itself. From the initial research on sex roles in media content, other research areas developed. Content study is the centroid, then, in mass media research, since content study can form the foundation for cultural analysis, control analysis, audience analysis, media analysis and effects analysis. Content analysis is the center or spin-off point for other types of research. Figure 2 shows the potential for spin-off into other research areas from media content studies.

Sex roles in media content have been examined for nearly every type of medium: television programming and advertising; magazine prose, magazine fiction and magazine advertising; newspaper articles, newspaper photographs, newspaper advertising; film content; textbooks; coloring books and instructional materials. All of the research draws two conclusions: 1) Women are underrepresented in media content; 2) Women have very limited roles in most media content.

The methods of studying media content have varied. In some cases, the amount of space devoted to pictures or to articles featuring males and females was tabulated and compared. In some cases, the number of male and female characters was counted or the number of job roles for males and females in a particular type of media content was tabulated and compared. In other cases, coders were employed to read, watch or listen to media content and make qualitative judgments about the characters--judgments such as relative strength of male/female characterizations, personality components of male/female characters, and so forth. In some cases, the coders, who made the qualitative decisions about media content were "trained," which meant that the

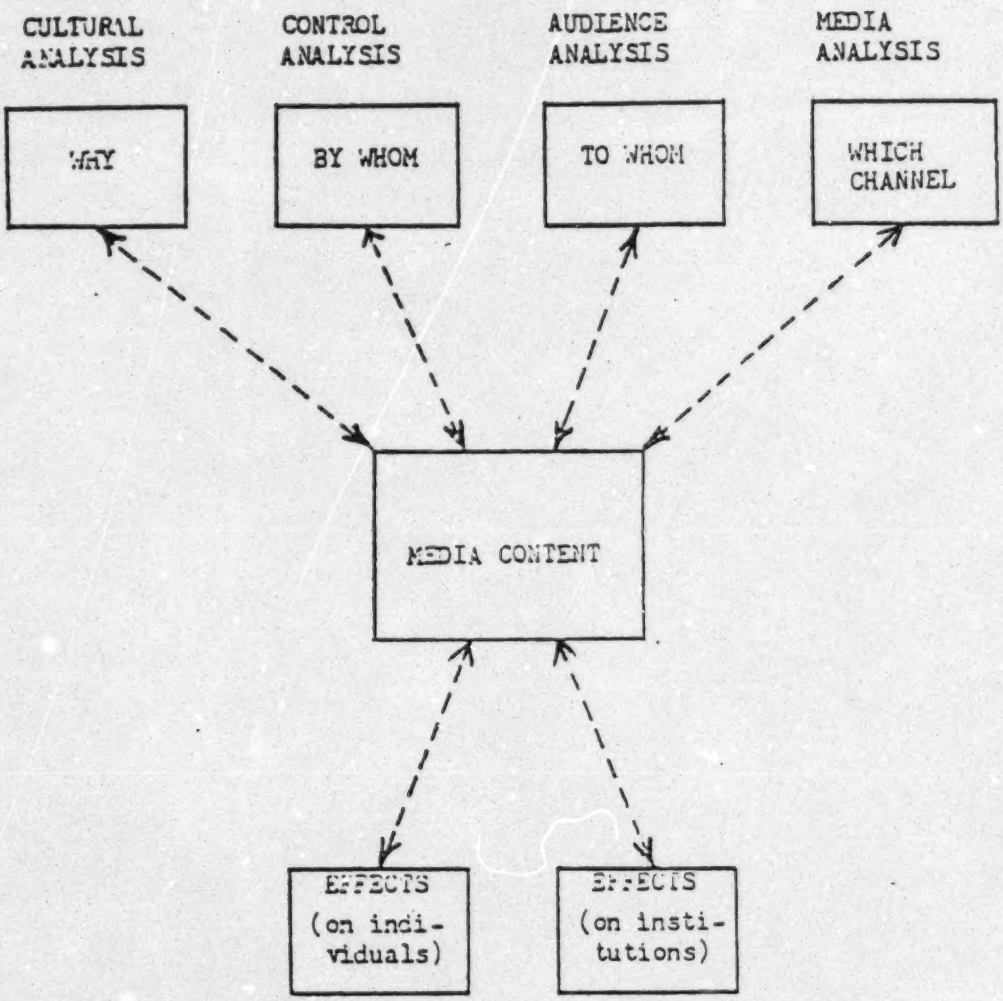

FIGURE 2: CONTENT ANALYSIS AS THE CENTROID IN MEDIA STUDIES

Figure 2 shows the research areas that develop around media content studies of sex role imagery. The paths indicate the flow of influence to and from the media content centroid.

coders had been especially instructed on what to look for and had been tested on their reliability. In other cases, the coders were untrained--a group of students usually, who watched a TV program or looked at pictures and made observations on a questionnaire.

The major criticisms of the content studies of sex roles in mass media have been: 1) Content categories are defined in such a way as to prejudice the results; 2) The coders are prejudiced; 3) The conclusions are stretched well beyond the limits of the coding instrument and the findings. Some critics have argued that the coding instruments are frequently designed to stress stereotypes and force coders to label characters and actions on coding instruments that narrowly define sex roles. The second criticism of sex role content studies is that special interest groups have conducted much of the research. This was certainly true of some of the early research (28, for example), but much of the later research has been conducted by university research teams. The final criticism is that the researchers frequently make global statements that go well beyond the limits of the research. Critics stress that the findings should be placed in perspective by stating the limits of the sample, the limits of the coding instrument, and the limits of the analysis.

The very first studies tended to be rather broad in their scope. They examined the roles of women (and sometimes men) in prime time television, or they examined the roles of women in magazine fiction. As the studies developed, however, the content study areas became more specific. Craig Aronoff examined "Sex Roles and Ageing on Television (1 & 2), for example, while Chulay and Francis (9) examined "The Image of the Female Child on Saturday Morning Television Content."

As the bibliography indicates sex role content studies are the most prevalent of the six research areas. The types of research projects that could still be profitable are: 1) More specific categories of content study could reveal more subtle characterizations of males and females in media content--a closer look at males and females in certain age groups, or a closer look at males and females from certain socio-economic groups, for example. 2) A duplicaton of some of the early content studies could reveal the amount of media content change. As the bibliography indicates, some

of these early media content studies are now ten years old and American society has seen many social changes in that time. The researcher engaged in media content study can document the changes in attitudes and values associated with male/female roles in society. Media content studies are exciting, since they examine the images in the reflective-projective mirrors of society--the mass media.

SOCIAL AND CULTURAL ANALYSIS--THE WHY?

Cultural analysis as it relates to sex roles and media asks some of the following questions: Why are certain types of male/female images present in the mass media? What are the cultural and social forces that have affected the development and growth of the mass media and thereby influenced sex roles in media content?

The bibliography for "Social and Cultural Analysis" is divided into two sections: the first section is a sample of research that is useful to the media researcher; and the second section is comprised of specific examples of mass media analysis. The media researcher engaged in socio-cultural analysis will be interested in the pervasiveness of sex roles in society, in sex role acquisition, and in changes in social attitudes toward sex roles. Some examples of research that will be helpful to the media scholar are: "The Emergence and Socialization of Sex Differences in the Earliest Years," (85), or "Sex-Role Learning: a Test of the Selective Attention Hypothesis." (87), or Men and Masculinity (113). The media scholar engaged in socio-cultural analysis is always examining the research that deals with sex roles in society and sex-role attitude shifts in society. This research is frequently the foundation for media research. This type of research is generally found in sociology, psychology, and child development journals and is abstracted in Social Science Abstracts.

To be successful at a socio-cultural analysis requires an eclectic background. Individuals who use this form of analysis in media studies, frequently have a strong background in more than one academic area. The research is frequently sweeping in scope.

Kate Millett's Sexual Politics is an example of socio-cultural analysis, since the work includes sections on the society and culture prior to her content analysis of several important male writers. Millett includes sections on sex roles under the following headings: ideological; biological; sociological; class; economic and educational; force; anthropological; psychological; political. Millett's analysis is expansive and has been criticized for being too expansive to grasp fully.

Erving Goffman's Gender Advertisements (123) is another example of socio-cultural analysis that applies to the mass media. Using pictures from contemporary American advertising, Goffman notes repeated sex-role themes in American society and illustrates these themes with advertising examples. Gender Advertisements argues that American advertising presents men and women not as they are, but as men and women think they ought to be.

Another example of socio-cultural analysis as it relates to mass media is a doctoral dissertation by Caren Deming--Educational Films and the American Mythos: A Content Analysis Based on Norms Derived from Frontier Literature (122). The dissertation explores elements of the American mythos and concludes with a content analysis of educational films.

A socio-cultural analysis of sex roles and mass media results in the formulation of new ideas, new views about the underlying relationships between society, sex-role acquisition and mass media content. There are few socio-cultural analyses of sex roles and mass media. At most universities, researchers are too busy designing individual empirical studies to take a long view, a theoretical view, that would conjecture a more meaningful whole.

Just a few questions that could be explored through socio-cultural analysis are: Are sex roles in American media content associated uniquely with American culture? How do sex roles in media content vary from culture to culture? How does sex-role imagery in media content vary for different ethnic and socio-economic groups? Why does the imagery vary?

There is much research that could be done in the area of socio-cultural analysis of sex roles and mass media. This type of research is time-consuming and demands a mind that can detect interrelationships and the subtle underpinnings of the fabric of a society.

Control Analysis--The By Whom?

Communication researchers will gain information about those who control media messages in our society by answering the question: By whom is the message sent? Control analysis in mass media research is an investigation of the media gatekeepers.

In journalistic studies, the concept of gatekeepers is frequently used to discuss the flow of news in our society. The media gatekeepers are the vice presidents, the editors, the executive producers, the associate producers, the station managers, and print media publishers who decide what media content will be aired, published, filmed, videotaped, and what content will not be circulated in the mass media.

Schramm (1960) described the flow of images and ideas in society as a series of media chains controlled by a network of gatekeepers:

> One special characteristic of a chain is of the greatest importance in understanding how it works and how communication moves through society. This is the fact that at every point along the chain someone has the right to say whether the message shall be received and retransmitted, and whether it shall be retransmitted in the same form or with changes. In other words, all along the chain are a series of gatekeepers, who have the right to open or close the gate to any message that comes along.[1]

For researchers interested in sex roles and mass media, there are several directions for exploration: I) Who has this gatekeeping power in our mass media and exactly how does it function in relation to sex-role imagery in media content? 2) How do media gatekeepers made decisions and establish priorities? 3) How do males and females perform in various media gatekeeping roles? 4) What are the avenues for minorities and women to move into gatekeeping positions along the media chain?

Much of the research that has been done in this area has explored the woman as a media gatekeeper. "Characteristics and Self-Perceptions of Women's Page Editors" (137) is one example. "Women's Page/Lifestyle Editors: Does Sex Make a Difference?" (143) is another example. Some of the research has examined the status of women as media gatekeepers and has pointed to

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[1]Wilbur Schramm (Ed.). Mass Communication, Urbana: University of Illinois Press, 1960, p. 176.

routes for improving the status of women as media gatekeepers. Examples of this research are: "Ten-Point Plan Developed to Advance Women in Media" (139); "Images of Women in Advertising: A Preliminary Study of Avenues for Change" (136); "Minorities and Women in Broadcast News: Two National Surveys" (146).

Several books about the roles of women as media gatekeepers are particularly useful. The U.S. Commission on Civil Rights, Window Dressing on the Set: Women and Minorities in Television (150) and the Update (151) are excellent sources of information for documenting the status of women within the media industries. Rooms With No Views (148) is an excellent, but somewhat dated, report by women within the various communication industries who report on their job roles.

Amundsen (1971)[2] in her book, The Silenced Majority, argues that one means of evaluating power in any society is to examine who holds the controlling influences over the media of communication. In evaluating the media control by women, researchers have found very few women on boards of directors at the television networks, very few women writers/producers/directors at the networks or at the stations. The major newspapers and magazines of the country are greatly deficient of women in management position, editing, or major writing positions. The credits that roll by on television programs and films reveal few feminine names in important positions. Researchers need to discover why women are not in these positions and the consequences of the dearth of women in media gatekeeping roles.

A number of studies have dealt with media control, but few have dealt directly with media control in relation to sex-role presentations in the media. Researchers need to explore media control in a frame that will provide insight into the perpetuation of limited sex-role presentations in media content. Field studies of every phase of production and publication decision making could answer questions about: Why are limited sex roles promulgated in our media? Who makes social value decisions? This area is wide-open for groundbreakers who want to make a unique and meaningful contribution to communication research.

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[2]Kirsten Amundsen. The Silenced Majority, Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1971.

AUDIENCE ANALYSIS--THE To Whom?

Every medium has a definable target audience. Understanding the messages in a medium must include an understanding of the audience to whom the message was directed. The very same message will assume a different distinctive make-up of imagery and characterization depending upon attributes, attitudes and behaviors of the target audience. Understanding the assumed characteristics of a medium's target audience reveals a great deal about what the content will be and how the media message will be presented.

Those individuals who produce media messages maintain an image of their audience; that image may be accurate or inaccurate, but the media producer creates messages that she/he believes will catch the eyes and ears of the target audience. An example of a media producer characterizing his target audience and producing messages for that audience is apparent in a letter that an advertising producer wrote to the New York Times Magazine back in 1972 when the magazine published an article titled: "NOW Says TV Commercials Insult Women." The media producer's letter is still one of the best examples of how media gatekeepers characterize their audience.

> While feminist are trying to change society, advertisers are trying to appeal to people as they really are . . . . Advertisers attempt to sell goods and services to real people who exist in the U.S., not people as NOW wishes they would become. The vast majority of American women--especially housewives over 30--do not actively participate in the Women's Liberation Movement. In fact, most seem content with their role as wife, mother and housekeeper. And that, of course, is exactly the female image portrayed on TV. . . . Even in the New York metro area, with a TV audience of some 17 million, it's doubtful that Women's Liberation is supported by more than a hundred thousand women. No advertiser would stay in business very long if he did not aim his commercials at people as they actually are today . . . . If and when the majority--or a sizable minority--of women actively support Women's Liberation, advertisers will revise their campaigns accordingly. Until then, they will appeal to real people, not to ideals. [3]

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[3] A letter from Thomas R. Haskett in the New York Times Magazine. June 18, 1972.

Some research that has been done on the audience for certain media messages indicates that the media producers have an inaccurate image of the target audience. Vernon Stone in research titled, "Attitudes Toward Television Newswomen," (185), investigated television news directors' attitudes toward women newscasters and then investigated the audience's attitude toward women newscasters. Most of the news directors said that they thought their viewers would prefer a man as an evening newscaster; the news directors thought that a man would be a greater authority figure and would represent accuracy and responsibility to the viewing audience. To test the viewing audience's attitudes toward women newscasters, Stone interviewed university professors, fourth and fifth graders and parents. He found: "Although most of the news directors said they thought their viewers would prefer a man as an evening newscaster, the most frequent response in all audience groups surveyed was that it made no difference to them whether the newscaster was a man or a woman."

Many women who have come through broadcast education programs in universities across the country know how broadcasting assignments were sex segregated. In many announcing classes, men were assigned to announce a news program and women were assigned to announce a women's talk program. The justification for this sex segregation on assignments was that women were not authority figures and would not be accepted by television audiences. Women students were encouraged to complete assignments that were likely to lead to jobs. The instructors knew that news directors were not likely to hire women for newscasting, but that local stations were likely to hire women for noon talk programs that featured cooking, sewing hints, and chats with guests.

Research like Stone's indicates that the media producers' image of the target audience was wrong. The audience wanted the news and did not care whether a man or a woman announced the news. How many other perceptions of the target audience are inaccurate?

Audience analysis is a profitable business. The media producers need to know as much about the target audience as possible to direct a message that will persuade, sell, or maintain interest. There are market analysis companies that specialize in audience demographics of magazine readers or

television viewers or radio listeners. Broadcasting Yearbook devotes a special section to these market or audience research companies. Knowing the target audience is the key to success in American mass media.

Little research has been completed on how the media audiences respond to sex roles in media content. Few companies have been interested in this type of information; until recent years, the media gatekeepers believed that they knew what were the "proper" sex roles that would appeal to the target audience. Now, as more and more women move into the labor force and as women exercise more discretionary spending, advertisers have become concerned about sex roles. The Virginia Slims cigarette company puts much money into surveying women's changing attitudes, values, self perceptions and life styles. Other companies with products that appeal particularly to a female audience are becoming more concerned about the attitudes of American women.

Within the university community, some research has been completed on audiences as they relate to sex roles in media content. "How Sex and Race Affect Perceptions of Newscasters" (156), is one example. Other examples are: "What is Funny to Whom: the Role of Gender" (157); "Models of Success in Women's Magazines: An Analysis of Biographies Directed at Different Target Audiences" (161); "How Different Readers Perceive Magazine Stories and Characters" (163); "Recognition of Female Stereotypes in TV Commercials" (167).

Some of the items listed in the bibliography for this type of research are only tangentially related to sex role studies, but are examples of the methods that need to be applied to audience/sex role research. Examples of this are: "Incidental Social Learning and Viewer Race: 'All in the Family' and'Sanford and Son'" (164) ; "Black Children's Learning of Work Roles from Television Commercials" (173); "A National Inventory of Television Viewing Behavior" (165).

While some evidence on media audiences is in, this is an area of great research opportunity. Several questions lacking answers are: Why do members of a medium audience watch, read or listen to certain kinds of media content? What criteria do audience members employ in selecting a television program, a magazine, a book, or a film? When a variety of media options are made available to auditors, which choices will be made?

MEDIA ANALYSIS--WHICH CHANNEL?

Media analysis is an examination of the unique structure and function of a communication medium; the structure and function of a medium dictates the content in the medium. Each medium strives to reach a unique target audience; each medium is governed by differing financial exigencies and opportunities; each medium serves a unique social purpose. The particular characteristics of a medium will directly influence the sex role content within the medium.

Within the magazine industry, for example, a particular topic will be treated in varying ways depending upon the target audience and depending upon the marketing strategies of the magazine. Carol Lopate has written about the varying treatment of Jackie Kennedy Onassis by women's magazines. Jackie is presented in a manner that fits the target audience and the format for each magazine. Lopate writes:

> McCall's and Ladies' Home Journal contained several articles on Jackie . . . all of which detailed "daily life" in society in such a way as to indicate vulnerability and so draw out the tragedies that can occur to the rich. . . .In the working-class magazines, from Woman's Day, Family Circle and Lady's Circle to the television/movie and gossip/confession magazines, one finds a dramatic shift in the image of Jackie. No longer is she a society lady involved in spending money; now she is a wife and mother, caring (or not caring) for her husband and children.. . . among the women's magazines, class differences in the readers can also be related to different attitudes toward news and gossip. The proportion of news to gossip declines as one moves down the socioeconomic scale. The middle-class magazines such as McCall's and the Ladies' Home Journal are written in a style that de-emphasizes news, even when it is included, and focuses instead on human interest and the psychological world--on details of family and social life. [4]

Because of the unique characteristics of each medium, commercial television and commercial film may treat a particular topic in radically different way. Commercial television enters the American home and still attempts to appeal to the "average" American, while the film industry appeals

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[4]Carol Lopate, "Jackie! In Gaye Tuchman, Arlene Kaplan Daniels and James Benet, (eds.). Hearth & Home: Images of Women in the Mass Media. New York: Oxford University Press, 1978, pp. 130-140.

to a predominately young audience that is more accepting of explicit sex and violence.[5] Because of the unique structure and function of the film industry, sex roles in films are explored and presented in a manner that may differ markedly from sex role images in commercial television.

In general, media analysis may examine any one or more of a number of structural and functional factors that affect the particular industry and ultimately affect content in the medium. These factors may include: economic factors, regulatory factors; cultural forces; physical characteristics of the medium; or any number of other factors uniquely associated with a particular medium.

There has not been much research completed on media characteristics that influence sex role presentations. Butler and Paisley, Women and the Mass Media (194), do include sections on the structure of the media industries; Window Dressing on the Set: Women and Minorities in Television (216) also includes information about social forces on the television industry. Other types of research included in the bibliography are intended to serve as research resources for aiding in an understanding of the structure and function of the various communication industries. These resources include: The Economics of the American Newspaper (215); Understanding Magazines (223); "A Report on the United Nations Commission on the Status of Women and the Mass Media" (191); The Book Industry in Transition: An Economic Study of Book Distribution and Marketing (198); and, other references on the mass media.

One other type of resource included in this bibliography is the various "guidelines" that have been developed within the industry to improve sex-role images. Examples include: McGraw-Hills' Guidelines for Equal Treatment of the Sexes (204); Scott Foresman's Guidelines for Improving the Image of Women in Textbooks (207); Texas Education Agency's Guidelines for

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[5] One research report indicates that persons under twenty-four compose approximately one-half of the audience for films. Evidence also indcates that they are more accepting of graphic violence and sex. See Agee, Ault and Emery, Introduction to Mass Communication, (189), 1976, p. 298, and Whitney, Mass Media and Mass Communication in Society, (220), 1975, p. 211.

Establishing Equity in Language and Illustrations (211); and other examples of industry self-regulation.

The characteristics of a particular medium play a major part in the sex-role imagery found in the medium content. This type of analysis provides insight into why sex-role imagery varies from medium to medium and also provides action avenues for those individuals interested in media content changes. There is little media analysis that deals directly with sex role imagery and avenues for change. This area of research is wide open for innovative thinkers.

EFFECTS ANALYSIS

What are the effects on individuals and institutions of sex-role imagery in the mass media? It is very difficult to equate behavior with sex-role images in media content, since the socialization process has numerous inputs--the home, the family, the schools, the church, friends, and so forth. Effects studies must be carefully controlled to test the impact of media content and not test the other influences at the same time. Just a few questions that might be answered through effects studies that focus on sex roles and media are:

Do children emulate sex-role behavior in media content?

Do males and females identify with same-sex characters in media content?

Can media content alter attitudes toward sex roles?

Do children and adults believe that presentations of males and females in mass media are "real to life?"

Do certain media images contribute to sex crimes?

How do researchers design tests to answer these questions? One method has been by using control groups. Television programs or films have been shown to one group of children, but not to another group; after the showing, the two groups are both observed, and/or interviewed, and/or asked to complete a questionnaire. Through this procedure, the researchers hope to determine the impact of the media content on the group that saw the presentation.

In some cases, special media presentations have been designed for testing the impact of sex role images. At Michigan State University, the researchers designed toy commercials that showed girls in unusual roles such as driving race cars, or engaging in other activities traditionally reserved for boys. The research goal was to determine if non-traditional sex-role images presented in media content had an impact on youngsters who watched toy commercials. With the same research goal in mind, these researchers designed commercials with women as TV repairpersons, judges, and in other roles traditionally reserved for men.

Researchers have also used special instrumentation designed to detect physical responses to media content. Eye contact machines detect where TV or film viewers direct their attention--to the male or to the female character when both characters are on the screen, for example. Other machines detect changes in heart beat or perspiration.

Through observations, interviews and questionnaires, researchers have verified that children model behavior that they see in the mass media and that the media serve as important socialization forces for youngsters. Effects studies that measure the impact of sex roles in media content have developed significantly during the 1970s and early 1980s. Just a few examples of this type of research include: "The Effects of a Non-Sexist Kindergarten Program on Sex-Role Stereotypes in Young Children" (224); "Effects of Television Cartoons on Sex-Role Stereotyping in Young Girls" (231); "Traditional Sex Role Development and Amount of Time Spent Watching TV" (232); "Influence of Television Commercials on Women's Self-Confidence and Independent Judgment" (234); "Dramatic TV Content and Children's Sex-Role Stereotypes" (242); and other examples in the bibliography.

Today, effects studies of sex roles in media content are one of the areas that challenge communication researchers; scholars at universities around the country are developing interesting research designs to determine the effects of traditional sex role imagery and non-traditional sex role imagery on media users. As this research continues to develop, we will know more about the impact of media on us as individuals and on institutions in our society.

SUMMARY

There is no question that, throughout the 1980s and 1990s, researchers will continue to investigate media content, will continue to investigate the effects of sex-role presentations in the mass media, and will continue to investigate the general social attitudes of Americans toward the roles of males and females. With careful monitoring of the media and its effects, researchers may be able to document attitudinal changes toward sex roles that had been maintained for centuries. Sex-role research is exciting, since the media are reflective/projective mirrors of our society and its changes.

The research that has been and can be done on mass media as they relate to sex-role acquisition follows the traditional model for studying any communication. The researchers attempt to answer certain questions by using certain forms of analysis:

What is said? Content analysis
Why? Cultural and social analysis
By whom? Control or gatekeeper analysis
To whom? Audience analysis
In which channel? Media analysis
With what effects? Effects analysis

As research on sex roles and mass media continues to develop, more information will be available about the communication process in each of these six areas. The communication researcher will be able to piece together a more complete picture of the communication process as answers are presented for such questions as: Why do we see and hear certain messages in the mass media? How do these messages vary from medium to medium and from communicator to communicator? And, what effect do these media messages have on us and on our institutions?

CONTENT ANALYSIS

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